

**ANDHRA PRADESH**  
**RECRUITMENT OF ASSISTANT PROFESSORS IN THE UNIVERSITY**  
**SYLLABUS FOR THE SCREENING TEST**

**MUSIC**

**SUBJECT CODE – 42**

1. Technical – Terminology

- Nada, Shruti, Swara, Grama – Moorchana, Jati, Raga, Tala, Varna, Alankaras, Melody, Harmony, Musical Scales, Musical intervals, Consonance – Dissonance, Harmonics.
- Western and South Indian terminology and their explanation

2. Applied Theory

- Detailed and critical study of Ragas, classification of Ragas, i.e., Grama Raga vargikaran, Mela Raga Vargikaran, , Application of melody and harmony in Indian Music, Placement of Shuddha and VikritSwaras on Shruties in ancient, medieval and modern period.
- knowledge of tala Dashpranas and Marga and Deshi talas of ancient period, , comparative study of Hindustani and Karnatak tala system with special reference to ten pranas of tala

3. Compositional Forms and their Evolution

- Prabandha, Javali, Kriti, Tillana, Varnam (Pad Varnam and Tana Varnam), Padam, Ragam, Tanam, Pallavi, Gita, Varna, Swarajati, Kalpita, Sangita, Ragamalika, NervalSwara Kalpana (ManodharmaSangeet), Tevaram, Divyaprabandham, Tiruppugazh.

4. Gharanas and Gayaki

- Guru Shishya parampara and different styles of singing and playing in Karnatak Music.

5. Contribution of Scholars to Indian Music and their textual tradition

- Narada, Bharata, Dattila, Matanga, Sharangadeva and others. Ramamatya, Somnath, Ahobila,

- Study of ancient, medieval and modern treatises in Percussion instruments like Bharat Natyashastra, and other treatises.
- Contribution of various Scholars to percussion instruments
- Contribution of prominent Karnatak Scholars, composers and performers and their medieval and modern period work, such as Ramamatya, Venkatmakhi, Tyagaraja, Muttuswami Dikshitar, ShyamaSastri, Gopal Krishna Bharati, Prof. P Sambamoorti, Papanasam Shivan, Vasantha Kumari, Subbulakshmi, Vina Dhanammal, Dwaram Venkataswamy ( Fiddle) Naidu, Flute TR Mahalingam, DK Pattammal and others.

#### 6. Historical Perspective of Music

- A study of the historical development of Hindustani music (Vocal, Instrumental, Percussion), Karnatak Music and Rabindra Sangeet in ancient, medieval and modern period.
- Contribution of Western Scholars to Indian Music.

#### 7. Aesthetics

- Its origin, Expression and Appreciation: Principle of aesthetics and its relation to Indian Music.
- Rasa theory and its application to Indian Music.
- Relationship of Musical aesthetics and Rasa to Karnatak Music

#### 8. Instruments / Dance

- Origin, evolution, structure of various instruments and their well – known exponents of Vocal, Instruments and Percussion), Carnatic Music. Importance of Tambura and its Harmonics.
- Classification of Instruments of Carnatic Music in ancient, medieval and modern period. Popular instruments used in it.
- Elementary knowledge of Indian dances like Bharatnatyam, Kuchipudi

#### 9. Folk Music

- Influence of folk music on Indian Classical Music. Stylisation of folk melodies into ragas.
- Popular folk tunes and folk dances of Carnatic, Karakattam, KavadiAttam, Villuppattu, MaiyandiMelam and other prominent folk forms.

- Analysis of the elements of Karnatak folk music or South Indian folk music the elements regarding their interrelationship.
- General Study of the Folk Music of various regions of India like Uttar Pradesh, Rajasthan, Haryana, Punjab, Maharashtra, Bengal and South India.

#### 10. Music Teaching and Research Technologies

- Guru Shishya Parampara, Sangeet – Sampradaya Pradarsini and the institutional system of music teaching with reference to Karnatak Music
- Utility of teaching aids like electronic equipment in music education with reference to Carnatic music.
- The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Carnatic music
- Study of interrelation between textual and oral tradition.